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EDITORIAL

Those who are interested in historical study and the preservation of records for the construction of our own history must welcome the steps taken by the Government of India for the reorganisation of the Indian Historical Records Commission. The Government have clearly pointed out the defects in the working of the Commission in the past and have announced their intention to bring about a thorough orientation in the aims and ideals of this body. Both in the constitution of the Commission and in the new methods of functioning, adumbrated by the Government one sees a liberal touch that augurs well for the promotion of Historical Research and interest in records in this country. "The experiences gained up to the present clearly indicate" they say "that substantial progress can only be achieved by greater and more active co-operation between the Commission on the one hand and the Provincial Governments, Indian States, Universities, and learned institutions on the other." The proposed reorganisation in the membership and working of the Commission is based on the wholesome principle of active co-operation between the provincial governments and the academic world. One hopes that the work of the reconstituted Commission will be such as to stir up and foster far-reaching activities in historical research.

... ...

The most important event in the history of Sanskrit Literature in recent times is the

publication of the critical Edition of the Mahabharata undertaken by the Bhandarkar Oriental Research Institute, Poona with Dr. V. S. Sukthankar as General Editor assisted by well-known savants and orientalists. Our Library is naturally proud of this work, having contributed a no mean portion of the materials which the Institute has been at pains to glean from all over India. The only word that can effectively describe a work of this character is "monumental." Our country has every reason to be proud of this production which is a magnificient triumph over difficulties which beset the path of scholars in the present day conditions. The publication of the first part of Aranyaka parvan is just now complete. We look forward with eagerness to the publication of the remaining parvans.

AN INTERPOLATION IN THE NĀNDĪ VERSES IN THE RATNĀVALĪ OF ŚRĪHARṢA

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It is a principle accepted by all the research scholars that before we can arrive at an accurate and reliable information about the literary estimate of the works of an author, the social, political and religious conditions in his days, his philosophy of life and so on, we must have critically edited texts of the books written by that author. For this purpose a systematic and scientific study and collation of the manuscript material of the different books must be carried on. Restricting ourselves to the dramatic literature only, we can say that most of the editions of Sanskrit dramas are not critical editions in the real sense of the term. The editors, at least the majority of them, write principally for the university students and over-burden their editions with explanatory notes, translations and lengthy introductions. But unfortunately they do not devote sufficient attention to the critical constitution of the text. Whenever a difficult or obscure passage comes up, the general tendency is to explain it away somehow or other. But if we go to the original sources, that is to say, the vast manuscript material that is almost always available in the case of every book, there is great possibility of the difficulty and obscurity being satisfactorily solved. What the Bhandarkar Research Institute is doing in the case of the *Mahābhārata* must be done, in fact, in the case of each dramatic work. A large number of independent manuscript copies from different parts of India must be brought together and a systematic attempt must be made to prepare a critical edition of a particular play. Even when very old manuscripts are not available, if we collect sufficiently large number of manuscripts from the Northern and Southern parts of India, we shall be in a position to separate the genuine portions from the interpolations. I propose to illustrate this principle, in this paper, by taking up a study of the *Nāndī* verses of the *Ratnāvalī*, the popular play of the Royal poet *Srīharṣa*. For the sake of this paper, I have

* Abbreviations used: Mss. *Manuscripts*; N.S.P; *Nirnaya Sagara Press*; B.I.S.M. *Bharata Itihasa Samasodhaka Mandal*; B.O.R.I. *Bhandarkar Oriental Research Institute.*; G.O.S. *Gaikawad Oriental Series.*

utilized 24 manuscripts[1] and 6 editions[2].

On comparing these manuscripts and editions, it is found out that out of the five *Nāndī* verses[3] which are seen in some editions, three[4] are common to all the manuscripts and editions, and as far as our present data go, must be accepted as genuine.

Now there remain two stanzas which however, are not admitted to be authentic on all hands. Turning to the first[5] of these, it is noticed that none of the 24 Mss. actually consulted, gives this stanza. The five South Indian Mss. used by Shastri[6] and one of the two used by Ray[7] also omit it. Though it is given in their respective editions by Ray, Kale, Deodhar-Suru, and Shastri, the four latter editors pronounce it as interpolation, because it is 'inferior in literary merit to other stanzas,'[8] and breaks the uniformity of invocation by introducing a prayer to Vishnu[9] and contains the offensive term निर्लज्ज in the mouth of पार्वती (or लक्ष्मी by *sleṣa*) with reference to शिव (or विष्णु).[10] But Ray is disposed to accept it as genuine He says 'the *Sleṣa* of the verse is quite in keeping with the style of *the Poem* (?) (Italics are mine). He has not, however, tried to substantiate this rather surprising opinion about the style of other portions of the *Ratnāvali*. This remark, on the other hand, contradicts the opinion of Wilson which he himself has reproduced on p. 7 of his edition with evident approval, viz. 'The Sanskrit style is also very smooth and beautiful, without being

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1 11 = nos : 4657-8 ; 4660 ; 4662-7; 4669-70 from the Tanjore M.S.S.M. Library. (I take this opportunity of thanking Mr. S. Gopalan, the Hon. Secretary of the Library for making the transcripts of these Manuscripts available to me.) ; 10 = nos. 190-193; 195-199 and 202 of Des. Cat of Mss. Vol. 14 from the B.O.R.I., Poona. ; 2 from चन्द्रचूड collection nos. 183 and 293 at the B.I.S.M., Poona. ; 1 from the *Anandasrama* no. (667/30)Poona.

2 They are 1. Ghate (1907) ; 2. N.S.P. ed (1913) ; 3. Kale (1921) ; 4. Ray (1919) ; 5 Deodhar-Suru (1925) ; 6 C.S.R. Shastri (1935). .

3 १ पादाग्रस्थितया मुहुः स्तनभरेण etc. २ औत्सुक्येन कृतत्वरा सहभुवा etc.
३ सम्प्राप्तं मकरध्वजेन मथनं etc. ४ क्रोधेद्धैर्दृष्टिपातैस्त्रिभिरुपशमिता etc.
५ जितमुडुपतिना नमः सुरेभ्यो द्विजवृषभा निरुपद्रवा भवन्तु ।
भवतु च पृथिवी समृद्धसस्या प्रतपतु चन्द्रवपुर्नरेन्द्रचन्द्रः ॥

4 viz. 1 पादाग्रस्थितया । 2 औत्सुक्येन कृतत्वरा । 3 क्रोधेद्धैर्दृष्टिपातैः ।

5 viz सम्प्राप्ते मकरध्वजेन etc.

6 Shastri p. 2

7 Ray p. 10

8 Shastri.

9 Deodhar-Suru.

10 cf. Kale p. 4

painfully elaborate.' His other argument is that he is 'inclined to take this verse as genuine'. But mere inclination, I would like to point out, does not constitute a sound proof and consequently is quite inadmissible in face of manuscript evidence and the opinions of equally competent editiors to the contrary. The verse, therefore, must be rejected as an interpolation and should not find place in the constituted text of the play.

But when we turn to the other stanza[11], our task of determining its authenticity or otherwise is not so easy. For, unlike the previous stanza which was unanimously omitted by all our manuscripts and most of the editions, this stanza is given by many editions[12] and some of the manuscripts. The N. S P. edition gives it but is entirely silent as to the genuineness or otherwise of it Kale admits it, subject to the remark, 'we cannot be very certain on this point, (i.e. its genuineness), Shastri includes it in his edition even though it was missing from all the five manuscripts which he used. Deodhar-Suru accepts it as genuine, with the remark, 'this verse is to be found in almost all the manuscripts and hence its genuine-character cannot be doubted'[13]. But this statement will have to be corrected in the light of the manuscript evidence that is now available and is presented in the following paragraph. R a y, likewise is quite confident as to its authenticity. He is a solitary supporter of the antiquated and long since rejected theory that the *Ratnāvali* was written by धावक-भास who sold it to King *Sriharṣa* alias *Harṣavardana* the celebrated patron of *Bāṇa.* He therefore, infers from this verse that the patron of भास the धावक was at first a Buddhist, but subsequently came back to the Hindu Faith ; and that the *Ratnāvali* was composed after his conversion. He, however, admits that had *Sriharṣa* himself written the drama he would not have written this verse. As nobody now seriously believes in the *Dhāvaka*-theory[14], we need not accept the fantastic explanation given by Ray to accept the verse as genuine.

Turning to the Mss. we find that out of a total of 29 Mss, including the five used by Shastri, only 8 give this stanza. Fortunately for us, four of these Mss. are dated. Three were written in Poona in A. D. 1782[15],

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11 viz जितमुडुपतिना etc.

12 Ray, Kale, Shastri, Deodhar-Suru, N.S.P.ed.

13 cf. Deodhar-Suru p.72. But nowhere a mention is made of how many or what Mss. were used !

14 cf pp. XXI ff. and XXXV ff. of that excellent ed. of *Priyadarsika* by Jackson for *Harsa's* authorship of the *Ratnavali*.

15 In B.I.S.M.

1788[16], and 1847,[17] the fourth was written in 1650 A. D.[18] As the actual date mentioned in the last one is Samvat 1707, it appears that it was copied somewhere in Gujarat or Northern India. But all the manuscripts in the South India uniformly omit this stanza. One of these manuscripts is dated A.D. 1648.[19] The two other manuscripts which omit this stanza are dated 1827 [20] and 1597 A.D.[21] The Manuscript bearing the date 1597 A. D. was copied at Kanoj.

Thus we can say, on the strength of the evidence at hand that the manuscripts which omit the verse जितमुडुपतिना etc. are comparatively older than the manuscripts which give it; that the South Indian recension of the play did not contain the verse and even in Northern India, this verse was not found up to the end of the 16th century. As the earliest manuscript which contains it is dated 1650 A. D. we can say that this verse was introduced among the *Nāndī* verses only towards the middle of the 17th century A. D. The motive for interpolation seems to be the dictum that a *Nāndī* must contain a reference to the Moon". Some Pandit in the Northern India who knew this dictum and noticed that the *Ratnāvalī* did not contain a *Nāndī*-verse, confirming to it, either borrowed this verse which existed independently or composed it himself and inserted it among other *Nāndī* verses.

The style of the verse is not very happy. What naturally appears to be an ordinary adjective of नरेन्द्रचन्द्र viz. चन्द्रवपुः has to be taken as a predicative adjective to make the compound नरेन्द्रचन्द्र possible. It will also be noticed that it refers to the Moon not only once but thrice! It cannot be genuine, because *Harṣa*, who is generally accepted as the author of the play, could not have indulged in self-praise in the *Nāndī* verse. No other *Nāndī* makes a reference to the author of the play. This verse, therefore, must be held to be a late interpolation in the Northern recension only.

A very strong confirmation of my view that the verse जितमुडुपतिना etc. must be an interpolation comes from a passage from the *Nāṭyaśastra* of Bharata. The fifth chapter of the

16 In B.I.S.M.

17 No. 199 Vol. 14 Dec. Cat. of Mss. in B.O.R.I.

18 In B.O.R.I.

19 cf. Shastri. Preface p. V

20 No. 193 Vol. 14 Dec. Cat of Mss. in B.O R I.

21 No. 195 Vol. 14 Dec. Cat. of Mss. in B.O.R.I.

22 cf. चन्द्रनामाङ्किता कार्या रसानां स यतो निधिः।
प्रीते चन्द्रमसि स्फीता रसश्रीरिति वाल्हुकिः ॥

Nāṭyaśāstra deals with the performance of the पूर्वरङ्ग and gives detailed information about the several parts of the पूर्वरङ्ग of which the नान्दी is one. After having laid down that the नान्दी is to be recited by the सूत्रधार and that it should contain 8 or 12 पद्s, a typical नान्दी is given in 4 stanzas in अनुष्टुप् metre. The stanzas run as follows[23]:-

नमोऽस्तु सर्वदेवेभ्यो द्विजातिभ्यः शुभं तथा।
जितं सोमेन वै राज्ञा शिवं गोब्राह्मणाय च ॥
ब्रह्मोत्तरं तथैवास्तु हता ब्रह्मद्विषस्तथा।
प्रशास्त्वेमां महाराज पृथिवीं च ससागराम्॥
राष्ट्रं प्रवर्धतां चैव रङ्गस्याशा समृद्धयतु।
प्रेक्षाकर्तुर्महान्धर्मो भवतु ब्रह्मभाषितः॥
काव्यकर्तुर्यशश्चास्तु धर्मश्चापि प्रवर्धताम्।
इज्यया चानया नित्यं प्रीयन्तां देवता इति ॥

५. ११०-११३

On these stanzas अभिनवगुप्त the celebrated commentator says नान्दीं पठति नमोऽस्त्वित्यादि देवता इत्यन्तम्। and refers to this passage elsewhere in two places at least.[24] Hence the genuineness of these verses themselves cannot be doubted.

Now if we compare the stanza जितमुडुपतिना etc. with the first two of these stanzas, it will be readily noticed that it bears very strong resemblance with them. Hence I would like to say that the stanza जितमुडुपतिना etc. is clearly modelled after the first two typical नान्दी stanzas from the नाट्यशास्त्र and is therefore an interpolation in the *Ratnāvalī.*

But the most conclusive proof of the fact that the verse in question is an interpolation is supplied by अभिनवगुप्त while commenting on the stanza.

पूर्वं कृता मया नान्दी ह्याशीर्वचनसंयुता ॥
अष्टाङ्गपदसंयुक्ता विचित्रा वेदनिर्मिता।

नाट्यशास्त्र अ. १. ५६-५७

अभिनवगुप्त quotes the following stanza[25]:-

जितमुडुपतिना नमः सुरेभ्यो
द्विजवृषभा निरुपद्रवा भवन्तु।
भवतु च पृथिवी समृद्धसस्यां
प्रतिपत्वन्द्रवपुर्नरेन्द्रचन्द्रः॥

and remarks—इत्येषापि भारतीयत्वेन प्रसिद्धा कोहलप्रदर्शिता नान्द्युपपन्ना भवति। अभिनवगुप्त mentions the drama रत्नावली by name six times in the course of his commentary on the first 18 अध्यायs of the नाट्यशास्त्र। Had he found the stanza in question in the रत्नावली of his days he would not have said एषापि भारतीयत्वेन प्रसिद्ध etc.

There should be no longer any hesitation in admitting that the stanza जितमुडुपतिना etc. is an interpolation in the नान्दी verses of the *Ratnāvalī.*

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[23] नाट्यशास्त्र Vol. I. G. O.S. no. 36 p. 239.
[24] ibid. pp. 26 and 227
[25] ibid p.25. As this verse is quoted by अभिनवगुप्त as a नान्दी verse composed by भरत according to the opinion of कोहल, we must say that the view of some scholars that this verse is more like a भरतवाक्य than a नान्दी is not supported by authorities on Dramaturgy.

INDETERMINATE EQUATION OF THE 1 ST DEGREE CALLED KUTTAKA IN ANCIENT INDIAN MATHEMATICAL WORKS

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This equation is solved without applying the properties of continued fraction.

The general form is

$\frac{ax \pm c}{b} = y$ or $ax \pm c = by$

To solve the equation, the following condition is required.

भाज्यो हारः क्षेपकश्चापवर्त्यः
केनाप्यादौ संभवे कुट्टकार्थम् ।
येन च्छिन्नौ भाज्यहारौ न तेन
क्षेपश्चेत्तद्दुष्टमुद्दिष्टमेव ॥

In this general form, a, the coefficient of x is called numerator, c, additional number, b, denominator. If a, b, c, have a common factor, it must be removed by division to solve the equation. If a and b have a common factor, m, which does not divide c, the equation is wrong.

So, it is required to find H.C.F.

How to find H.C.F.

परस्परं भाजितयोर्ययोर्यः
शेषस्तयोः स्यादपवर्तनं सः ।

Divide the numerator and denominator by each other and the last divisor is H.C.F. called Apavarthana. (अपवर्तन)

तेनापवर्तेन विभाजितौ यौ
तौ भाज्यहारौ दृढसंज्ञकौ स्तः ॥

Divide a and b by H.C.F. and they become prime to each other.

एकविंशतियुतं शतद्वयं
यद्गुणं गणक पञ्चषष्टियुक् ।
पञ्चवर्जितशतद्वयोद्धृतं
शुद्धिमेति गुणकं वदाशु तम् ॥

The product of a number and 221 added with 65 is exactly divisible by 195. O! Mathematician, tell me the number soon.

$\frac{x221+65}{195} = y$. Here 13 is H.C.F.

After dividing by 13, the equation is $\frac{17x+5}{15} = y$

मिथो भजेत्तौ दृढभाज्यहारौ
यावद्विभाज्ये भवतीह रूपम् ॥

Divide 17 and 15 by each other until one is remainder.

फलान्यधोधस्तदधो निवेश्यः
क्षेपस्ततः शून्यमुपान्तिमेन ।
स्वोर्ध्वे हतेऽन्त्येन युते तदन्त्यं
त्यजेन्मुहुः स्यादिति राशियुग्मम् ।

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15)17(1
   15
   ----
   2)15(7
     14
     --
      1
```

Put the quotients downwards vertically in order, then additional number and then zero.

1	$1 \times 35 + 5 = 40$
7	$5 \times 7 + 0 = 35$
5	
0	

From the bottom upwards, multiply third number by the second and the product should be added with the first. Leave the first and again multiply the fourth by the newly formed third number and add the second to the product. We proceed thus until we get two terms. They are the values of y and x.

$$\therefore \; y = 40 \quad x = 35$$

Here x and y have many values.

If the smallest values are required, we proceed in the following manners.

ऊर्ध्वो विभाज्येन दृढेन तष्टः
फलं गुणः स्यादधरो हरेण ।

Among the two terms obtained from the last proceeding, which are written vertically, divide above number by the coefficient of x and the remainder is the smallest value of y. Divide similarly the below number by the coefficient of y and the remainder is the smallest value of x. $\therefore y = 6 \quad x = 5$

This method is applied to some cases only.

एवं तदैवात्र यदा समास्ताः
स्युर्लब्धयश्चेद्विषमास्तदानीम् ॥
यदागतौ लब्धिगुणौ विशोध्यौ
स्वतक्षणाच्छेषमितौ तु तौ स्तः ।

To apply this method, we find out, how many quotients are in the example. If they are even, we can apply this method. Here the number of quotients are 2 and so it is even. If it is odd, subtract the numbers obtained by previous method, from the coefficients of x and y and the remainders are the values of y and x. This method of solving the indeterminate equation of the 1st degree is proved thus.

$$y = \frac{17x+5}{15} = x + \frac{2x+5}{15} = x + z$$

$$\therefore z = \frac{2x+5}{15}$$

$$x = \frac{15z-5}{2} = 7z + \frac{z-5}{2} = 7z + m$$

$$\therefore m = \frac{z-5}{2}$$

$$z = 2m + 5$$

It is already given that $17x + 5$ is divisible by 15 and so there must be no remainder.

$$\therefore \; m = 0$$

The values of y and x can be found out thus.

$$y = x + z = 1 \times 35 + 5 = 40$$
$$x = 7z + m = 7 \times 5 + 0 = 35$$
$$z = 2m + 5 = 0 + 5 = 5$$

From this we understand that numerator and denominator are divided by each other until one becomes remainder. Then the values of y and x are found out from the bottom.

The reason for finding the smallest values of y and x is the following.

$$ax + c = by$$

Add, mab to both sides
m is any number required.

$$ax+mab+c=mab+by$$
$$a(x+mb)+c=b(ma+y)$$

in the given example

$a=17$ $x+mb=35$ $c=5$ $b=15$

$ma+y=40$

$\therefore y=40-17m$ $x=35-15m$

The smallest values of y and x can be obtained when m is 2.

Examples for the odd number of quotients and the negative additional number.

यद्गुणा गणकषष्टिरन्विता
वर्जिता च दशभिः षडुत्तरैः ॥
स्यात् त्रयोदश हृता निरग्रका
तं गुणं कथय मे पृथक् पृथक् ।

A product of a number and 60, added with 16 is divisible by 13, or, subtract 16 from the product and the remainder is divisible by 13. O! Mathematician, tell me those numbers.

$$y=\frac{60x+16}{13}=4x+\frac{8x+16}{13}$$
$$=4x+z \quad \therefore z=\frac{8x+16}{13}$$
$$x=\frac{13z-16}{8}=z+\frac{5z-16}{8}$$
$$=z+m \quad \therefore m=\frac{5z-16}{8}$$
$$z=\frac{8m+16}{5}=m+\frac{3m+16}{5}=m+n$$
$$\therefore n=\frac{3m+16}{5}$$
$$m=\frac{5n-16}{3}=n+\frac{2n-16}{3}=n+k$$
$$\therefore k=\frac{2n-16}{3}$$
$$n=\frac{3k+16}{2}=k+\frac{k+16}{2}=k+h$$
$$\therefore h=\frac{k+16}{2}$$
$$k=2h-16$$

If $h=0$

$y=4x+z=(4\times-80)-48$	
$=-368$	$4,-368$
$x=z+m=-48-32=-80$	$1,-80$
$z=m+n=-32-16=-48$	$1,-48$
$m=n+k=-16-16=-32$	$1,-32$
$n=k+h=-16+0=-16$	$1,-16$
$k=2h-16=0-16=-16$	-16
	0

From the above proceeding, when the number of quotients is odd, the values of y and x are changed according to the opposite sign of the additional number.

Here the number of quotients is five and the additional number is positive.

$$a(x+mb)+c=b(y+ma)$$

$y+60m=-368$ $\therefore y=-368-60m$

$x+13m=-80$ $\therefore x=-80-13m$

If $m=-7$, we get the smallest positive integral values of y and x.

$$y=-368-(60\times-7)$$
$$=-368+420 \quad =52$$
$$x=-80-(13\times-7)$$
$$=-80+91 \quad =11$$

Other example

$$\frac{60x-16}{13}=y$$

4	368
1	80
1	48
1	32
1	16
16	
0	

Here, the number of quotients is odd and the sign of additional number is negative. According to the oppositive sign of the additional number, the values of y and x are determined.

So, 368 and 80 are positive.

The smallest values of y and x 8, 2

Example for even number of quotients and negative additional number.

$$\frac{17x-5}{15}=y \qquad \begin{matrix} 1-40 \\ 7-35 \\ -5 \\ 0 \end{matrix}$$

$$a(x+mb)+c=b(y+ma)$$

$$y+17m=-40 \quad \therefore y=-40-17m$$

$$x+15m=-35 \quad \therefore x=-35-15m$$

If $m=-3$, $y=11$ $x=10$

MAHIMĀNAMITI VĪTASOKAH

महिमानमिति वीतशोकः ।

By

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The following is a *Mantra* found in the *Muṇḍakopaniṣat:*

समाने वृक्षे पुरुषो निमग्नोऽ
नीशया शोचति मुह्यमानः ।
जुष्टं यदा पश्यत्यन्यमीश-
मस्य महिमानमिति वीतशोकः ॥

The second half of this verse is interpreted in accordance with the *Sri-Bhāṣya* and *Śruta-prakāsikā* under the *Sutra* भेदव्यपदेशात् 1–3, 4 by Sri *Rangarāmānuja* thus:

जुष्टं यदा पश्यतीति । इतिशब्दो बुद्धिस्थप्रकारवचनः। चशब्दश्चाध्याहर्तव्यः। यदाऽसौ जीवः, निमग्नात् स्वस्माद्धारकत्वनियन्तृत्वशेषित्वादिना विलक्षणं, जुष्टं स्वकर्मभिः प्रीतं, परमात्मानम्, अखिलजगदीशत्वलक्षणमस्य महिमानं च यदा* पश्यति तदा वीतशोको भवतीत्यर्थः ।

According to this interpretation, *iti*, an indeclinable, has reference to certain aspects, intended बुद्धिस्थ and not expressly stated, of *īsa* (ईश) the Overlord, such as being the supporter, the controller, the chief धारकत्वनियन्तृत्वशेषित्वादि which make him different *-anya-* from the soul immersed in the same tree(body) समाने वृक्षे पुरुषो निमग्नः। Though *iti* is read after *mahimānam* it should be construed as going with *anya*, different.

* The *grantha* edition of the *Bhasya* has this reading. The यदा can be o mitted

And again according to the above interpretation the particle (च) should be inserted after *mahimānam* since otherwise this *mahimānam* cannot, as it must, go with the verb पश्यति as its object, there being already another object, ईशं,going with it.

There is no doubt that this construction is an ingenious one but it is not so natural and easy as to leave one thoroughly satisfied, without any idea of making an attempt to construe if possible the passage otherwise.

That portion of philology which deals with vowel gradation (ablaut)gave me a suggestion —why not here *iti* is taken for *eti*: *i* is the root and it is seen in the forms इतः, इथः, इथ, इवः, इमः । In singular it usually gets *guṇa*: एति, एषि, एमि । But this is a general rule which must give way to exceptions.

There are many words used in this *Upaniṣat* which are philologically very significant and very interesting:

अथर्वाय	अथर्वणे
अङ्गिरे	आङ्गिरसे
अद्रेश्यम्	(अदृश्यम्)
आददायन्	(आददानः)
आक्रमन्ति	(आक्रामन्ति)
कामभिः	(कामैः)
सन्धीयत	(सन्दध्यात्)

It seemed to me that *iti* as a verb in the place of *eti* also can be added in the list. It makes a very good construction possible. यदा जुष्टमन्यमीशं पश्यति (तदा) वीतशोकः अस्य महिमानं इति एति गच्छति प्राप्नोति । 'अस्य महिमानमिति' means the same thing which is meant by the passage:

तस्माद्ब्रह्मणो महिमानमाप्नोति

which concludes the second *prasna* of the *Taittiriyopaniṣat* called also *mahānārāyanopaniṣat*.

This interpretation appeared too modern to be accepted by orthodox scholars and so I hesitated so long to make this view widely known. Now we find there is at least one among the old authors who has interpreted the word and the passage exactly in the same manner in which they are done above. In his *bhāṣya* on the *Isāvāsyopaniṣat* *Kūranārāyaṇa* quotes under the first mantra, this *mantra* of the *Muṇḍakopaniṣat* and adds:-

महिमानं इति प्राप्नोतीत्यर्थः । छान्दसो गुणाभावः ।

A RARE MANUSCRIPT OF BHAṬṬA KAMALAKARA'S COMMENTARY ON THE HARIVILĀSA KĀVYA OF LOLIMBARĀJA

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Aufrecht[1], records only two commentaries on the *Harivilāsa*[2] *Kāvya* of *Lolimbarāja*[3]. One of these commentaries is by *Bhaṭṭa Kamalākara*, who should be distinguished from his namesake[4] the author of numerous works on *Dharmasāstra*. The only Ms of *Kamalākara's* commentary on the *Harivilāsa* recorded by Aufrecht *is 'Rgb 425'* which is identical with Ms *No. 425 of 1884-87* in the Govt. Mss Library at the B.O.R. Institute, Poona. This Ms is fragmentary containing portions of commentary for the first three *Sargas* out of the 5 Sargas of the *Harivilāsa Kāvya*. As no other Ms of this commentary has been traced so far I propose to record the references to earlier authors and works as also to his ancestors, made by *Kamalākara* in the fragment of his commentary before me. These references are as follows:-

अमर, folio 4 and numerous references on other folios.

अमरकोष, 10

आर्वाचीनाः, 7

कमलाकरभट्ट, son of चतुर्भुज 27, 14

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1 Cata. Catalo. II 183 *b* (i) By *Kamalakara*, son of Caturbhuja, Rgb 425 and (ii) By *Yadavakuta*, son of *Kesavakuta* BL. 115 (1), 116 (2), called भावार्थदीपिका

2 Edited in *Kavyamala* XI, 1895, pp 94--133

3 Vide my paper on *Lolimbaraja* and his works Indian Culture, VII pp. 327 ff., where I have recorded available evidence about the author of the *Harivilasa Kavya* and his name-sake, the author of the *Vaidyajivana, Vaidyavatamsa, Camatkara-Cintamani, Ratnakalacaritra* and some Marathi poems. The author of the *Harivilasa* though bearing the name *Lolimbaraja* and patronized by King Hari appears to be different from his name-sake, the author of *Vaidyajivana* and other works, who flourished at Junnar in the Deccan. The patron King Hari of the former *Lolimbaraja* came from a Brahmin line of Kings who flourished at *Gayacalagiri*. Nothing is known about this line at present. The place *Gayacalagiri* needs also to be identified.

4 Bhatta *Kamalakara*, the author of *Nirnayasindhu* composed in A.D. 1612 (Vide Kane: History of Dharma. Vol. I (1930) p. 436.

काव्यप्रकाश, 34, 33, 31, 28, 23, 19, 17, 10, 9, 7, 6, 4
केशवः, 21
क्षीरस्वामिभिः, 29; क्षीरस्वामी, 30
गौडक्षितिसुरवंश, 27
चतुर्भुजसुत, (कमलाकरभट्ट) 14, 27
दण्डि, 34, 14
दशरूप, 34
दिनकर, 27(ancestor of the copyist)
नृसिंहज्योतिर्विद्, 27 (ancestor)
नैषधीये, 32
(भ) नाहन elder brother of *Bhaṭṭa-Kamalākara*, copyist 27
भरत, 30, 19, 10, 9, 8
भागवत, 22
भानुकरमिश्राः, 33
भोजः, 34
मत्स्यपुराणे, 8
माघे, 25
यादवप्रकाश, 34
रसमञ्जर्याम्, 20, 23, 35,
रुद्रभट्ट, 34
लिबा (ज्योतिर्विद्)ancestor, 27
लोलिम्मकवि, 14
लोलिम्मराज, 12, 27
वसिष्ठः, 7
वाग्भट्टः36, 34, 25, 24, 23, 15, 12, 6, 5, 4
वामन, 34, 11
वात्स्यायन, 19
विश्राम, (ज्योतिर्विद्) ancestor, 27
विश्वः 36, 26, 24, 23, 22, 19, 17, 16
वैजयन्ती, 25
वैद्यजीवने, 12
शाश्वतः , 30, 17, 14,
श्रीहर्षेण, 29, 24
(अस्माकं) सङ्गीतकमलाकरे, 33
सप्तशृङ्गनिवासिना, 12
साहित्यचन्द्रिका, 27, 14
सूर्यसूनु, 27, 12
सूर्य, 14
सेहराभिधानपुर, 27
स्मृतिकारैः, 23
हरनाथ, 27
हरिभूमिभुक्, 27, 12
हरिविलासव्याख्या, 27, 14
हरिविलासे, 14, 12
हरिव्याई,mother of *Bhaṭṭa Kamalākara*, copyist 27
हलायुध,16, 10, 9, 32, 30, 29, 28, 24

The commentary (folios 1 to 3) containing the portion covering verses 1 to 3 of sarga I of the *Harivilāsa* is missing in the fragment. The colophon of Canto I reads as follows on folio 14:-

'इति श्रीमच्चतुर्भुजसुतभट्टश्रीकमलाकरविरचितायां साहित्यचन्द्रिकायां हरिविलासव्याख्यायां प्रथमः सर्गः समाप्तः ।'

This colophon gives us the name of the commentary viz: साहित्यचन्द्रिका । The following colophons give some particulars of the author's genealogy and family:-

Folio 27—'इति श्रीमच्चतुर्भुजसुतभट्टश्रीकमलाकरकाल्पितायां साहित्यसच्चन्द्रिकासंज्ञायां हरिविलासव्याख्यायां द्वितीयःसर्गः। भूमण्डलमध्यवर्तिपत्तनवरनगरसेहराभिधानपुरवसातिना विरचितश्री गौडक्षातिसुरवंशभूषणज्योतिर्विन्नृसिंहस्तत्पुत्रलिबाभिधानस्तत्पुत्रहरनाथस्तत्पुत्रदिनकरस्तत्पुत्रज्योतिर्विद्विश्रामतनुसम्भवेन न्यायाब्धिपारकलन-

तत्परेण मातृहरिव्याईकुक्ष्युद्भवेन भ्रातृभनाहनाभिधानकनिष्ठभ्राता भट्टकमलाकरेण[1] कृतोऽयं लेखः परोपकृतये स्वोपयोगाय लक्ष्मीनाराय(ण)चरणकोकनदोल्लासाय च ॥

॥ ६ ॥

The commentary for Canto III is incomplete as it breaks off at verse 43 of the text. In the printed edition of the *Harivilāsa* Canto III consists of 70 verses.

As the *Harivilāsa Kāvya* was composed in A.D. 1583 (*Saka* 1505) as stated in a verse found in two Mss of the work one of which (No 204 of 1879-80) is a copy dated A.D. 1622 (*Saka* 1544) *Kamalākāra's* commentary may reasonably be assigned to a period say after A.D. 1600. The fragment of this commentary under analysis appears to be old and worn out. The script of the Ms is not modern but appears to belong to the 17th century. We may, therefore assign the present commentary to the 17th century for the present. The genealogy of *Kamalākara* the copyist as disclosed in the colophon on folio 27 quoted above may now be represented as follows:—

नृसिंह (ज्योतिर्विद्) of गौडक्षितिसुरवंश
|
son
शिवा
|
son
हरनाथ
|
son
दिनकर
|
son
विश्राम (ज्योतिर्विद्) married हरिव्याई
|
भनाहन | कमलाकरभट्ट (कनिष्ठभ्राता) of सेहरपुर[2] described as भूमण्डलमध्यवर्तिपत्तनवरनगर

1 In the genealogy recorded here भट्टकमलाकर is described as the scribe, copying the Ms (कृतोऽयं लेखः) He is called विश्रामतनुसम्भव or son of विश्राम । In the colophons कमलाकर the author of the commentary is called चतुर्भुजसुत । This difference in parentage appears to suggest that we have two persons of the same name भट्टकमलाकर, one the author of the टीका and the other the copyist.

2 The Ms reads 'सेहराभिधानपुर' . The Imperial Gazeteer of India Vol. XII 1887, records the following towns and villages, the names of which come phonetically nearer to सेहरपुरः- p. 304—Sehora— in Bhandara Dist. Central Provinces.

(*Continued on the next page*)

I am unable to explain what 'गौडक्षतिसुरवंश'[1] exactly means. *Kamalākara* the copyist belonged to either the Central Provinces or Central India (भूमण्डलमध्यवर्तिपत्तन). It appears from the works quoted by the commentator that he was a well-read Pandit, having a special bias for *Sāhityasāstra.* As to his interest in *Saṅgīta* we may note here that he composed a work on music called the सङ्गीतकमलाकर which has not been discovered so far as my search in catalogues of Mss goes. The reference to this work on music by our commentator appears as follows on folio 33 —

'नाट्यतांडवयोर्लक्षणेऽस्माकं सङ्गीतकमलाकरे स्पृष्टे । तवत्यात्रलेखने न कश्चिद्विशेषः'

Perhaps scholars who have made a close study of the works on Indian music may be able to throw some light on the *Saṅgīta kamalākara* of our author. The name *Saṅgītakamalākara* reminds us of the works of *Kamalākarabhaṭṭa* bearing the titles शूद्रकमलाकर, संस्कारकमलाकर, तत्वकमलाकर etc. As this latter *Kamalākara* wrote his *Nirṇaya-Sindhu* and other works between A.D. 1610 and 1640 it is possible to suppose that our author may have modelled his name सङ्गीतकमलाकर after the fashion of the *Dharmasāstra* writer, his namesake.

I have suggested earlier in this paper my view that the author of the *Harivilāsa* and the author of the *Vaidyajīvana* and other works appear to me to have been two different persons, though bearing the same name *Lolimbarāja*. On account of this identity of names the two *Lolimbarājas* have been confused by commentators of

—Sehore—in Bhopal State on the route from Sagar to Asirgarh
p. 476—Sihora—Petty State in Rewakantha
p. 477—Sihora—Town and Municipality in Jabalpur, Central Provinces.
If the expression भूमण्डलमध्यवार्ति applied to सेहरपुर is correct, we may have to locate the town in Central Provinces and not in the Rewakantha Agency.

1 The expression 'क्षतिसुर' may be a misreading for 'क्षितिसुर'. If this correction is accepted the expression 'गौडक्षितिसुरवंश' would be equivalent to 'गौडब्राह्मणवंश' because क्षितिसुर = महीसुर = a Brahmin.

the *Harivilāsa Kāvya*. For instance, the commentator *Kamalākara* refers in the following passage to the author of the *Vaidyajīvana* who is called a resident of सप्तशृङ्ग (near Nasik):—

Folio 12—'अनेन कविना लुगन्तप्रयोगा अपूर्वत्वात् क्वचिन्निषिद्धाः तथा वैद्यजीवने[1]-पित्तज्वरः किं न सूरीसरीति वेदप्रवर्तकसप्तशृङ्गनिवासिना वरप्रदानेन महाकविप्रयोगो मूल इत्युक्तत्वात् वासोढव्याः ।'

It appears from the above passage that *Kamalākara* looked upon the author of the *Harivilāsa* as identical with his namesake the author of the *Vaidyajīvana*.

I have tried to give in the foregoing lines my analysis of the only fragment of the Ms of *Kamalākara's* commentary on the *Harivilāsa* available to me. In case any complete Ms of this commentary is later discovered it may throw more light on the personality of this commentator as also his exact chronology.

1 *Vaidyajivana* I, 23 reads as follows:—

'अहो किमर्थं बहवः कषायाः पराशराद्यैर्मुनिभिः प्रदिष्टः ।
छिन्ना शिवा पर्पटतोयमानात् पित्तज्वरः किं न सरीसरीति ॥ २३ ॥

राघवचरितम् ॥

तृतीयः सर्गः ॥

बन्दिमागधवचःप्रबोधिताः
प्रातराचरितचोदितक्रियाः ।
दूरदृश्यबहुगोपुराममी
कौशिकेन मिथिलां प्रतस्थिरे ॥ १ ॥

पौरजानपददर्शिताध्वना
नैकनीवृतमतीत्य तापसाः ।
पुष्पभारनतशाखिभूषितं
शून्यमाश्रमममी प्रपेदिरे ॥ २ ॥

कस्य पूर्वमयमाश्रमो मुने-
र्नष्टमित्युटजदन्तुरान्तरः ।
पृष्टवन्तमिति राघवं मुनिः
प्रत्युवाच कुशिकात्मसम्भवः ॥ ३ ॥

अक्षपाद इति विश्रुतो मुनि-
स्तस्य काऽपि महिला तपस्विनी ।
वासवस्य मुनिवेषधारिण-
श्चापलेन वशगा बभूव सा ॥ ४ ॥

आत्मरूपधरमग्रतो मुनि-
र्वासवं समुपलभ्य वर्त्मनि ।
तस्य कृत्यमपि योगतस्तदा-
निर्दहन्निव जगाद चक्षुषा ॥ ५ ॥

यत्कृते ध्रुवमिदं वपुस्त्वया
बालिशत्वमवलम्ब्य वासव ।
तावके वपुषि निष्फलीकृते
तत्सहस्रमचिराद्भविष्यति ॥ ६ ॥

इत्युदीर्य बलशासनं मुनि-
स्तां तथाविधचरित्रदूषिताम् ।
कम्पमानकदलीमिव स्थिता-
मित्थमाशु स शशाप निर्घृणः ॥ ७ ॥

मारुतेन तव पारणा भवतु
दृश्यरूपमपयातु दुर्भगे ।
अश्मता भवतु भस्मशायिता
चेतना च चिरमत्र कानने ॥ ८ ॥

ईदृशेन दुरितेन योजितां
प्रेयसीं पुनरुवाच गौतमः ।
एष शापमयदारुणानलो
रामदर्शनजलादपैष्यति ॥ ९ ॥

इत्थमाचरितदुष्टनिग्रह-
श्शैलराजशिखरं ययौ मुनिः ।
निष्फलं वपुरुदीक्ष्य लज्जितो
वासवः सपदि मानसं सरः ॥ १० ॥

एवमाश्रमकथां सविस्तरं
राघवाय विनिवेद्य कौशिकः ।
गौतमस्य बहुमानयन् वच-
स्तां प्रदर्शयितुमुत्सुकोऽभवत् ॥ ११ ॥

यावदीक्षितुमियेष राघवो
गौतमस्य गृहिणीमनिन्दिताम् ।
तावदेव तपनीयधूर्वहा
चञ्चलेव समलक्षि सा जनैः ॥ १२ ॥

तां प्रणम्य विनयेन राघवः
सङ्गमय्य लघु गौतमे मुनौ ।
तत्कृतापचितिवारितश्रमः
कौशिकेन मिथिलामुदैक्षत ॥ १३ ॥

शङ्करस्य शतधा जटाभरा-
च्छ्रुथसिन्धुपरिवाहसन्निभैः ।
तुङ्गसौधनिवहैरलंकृतां
पश्य लक्ष्मण पुरीमिमां पुरः ॥ १४ ॥

उद्यदूर्मिपरिघापयोनिधा-
वत्र भाति वरणः सशेखरः ।
व्योमसागरपिपासयोद्यतं
दृश्यदंष्ट्रमिव बाडवं मुखम् ॥ १५ ॥

नेयमत्र परिघा पयोनिधि-
र्नायमत्र वरणः फणीश्वरः ।
नायमत्र दिनकृत्फणामणि-
र्नेदमत्र गगनं त्रिविक्रमः ॥ १६ ॥

शातकुम्भकृतकुम्भराजयो
यत्र सौधशिखरेषु रोपिताः ।
स्वर्धुनीकनकपङ्कजभ्रमं
पश्यतामनुदिनं वितेनिरे ॥ १७ ॥

चन्दनानिलसरोजचञ्चला-
शारदांबरमरन्दतद्गुणैः ।
मोहनाय जगतां प्रजासृजा
यत्र नूनमबला विनिर्मिताः ॥ १८ ॥

मन्मथस्य मथनेन मत्सरी
लूनपञ्चमशिरा विधिः पुरा ।
मानभङ्गकरणाय शूलिनः
सृष्टवानजान यद्विलासिनः ॥ १९ ॥

यत्स्वयं वदनसाम्यलिप्सया
स्वायनं व्रतमजस्रमाचरन् ।
इष्टसिद्धिमधुनापि चन्द्रमा
लब्धुमर्हति न तेन केवलम् ॥ २० ॥

भूतसत्वगुणसारसम्पदा
सङ्कलय्य शशिखण्डमब्जभूः ।
व्याकरोत्यनुदिनं यदङ्गना-
स्तेन कार्श्यमुपपद्यते विधोः ॥ २१ ॥

एक एव धनदोलकापुरे
भिक्षुकः किमपरं नदीश्वरः ।
सर्व एव धनदा यदालया
यत्प्रभुस्तु कमलानिदानभूः ॥ २२ ॥

चन्द्रकान्तमणिकुट्टिमान्तरे
बिम्बिते सति मृगाङ्कमण्डले ।
एणिकाहरिणसङ्गमाशया
यत्र वेश्मसु निशासु बभ्रमुः ॥ २३ ॥

तां परीत्य मनसेव निर्मितां
तापसैस्सह स विश्वकर्मणा ।
पौरजानपदसङ्कुलायनं
प्राप्य देवयजनं व्यलोकयत् ॥ २४ ॥

अङ्गवङ्गमगधान्ध्रमालव-
क्ष्माधरप्रमुखनैकभूमिपाः ।
अम्बुराशिमिव वार्षिका नदाः
पश्य देवयजनं विशन्त्यमी ॥ २५ ॥

लक्ष्मणेन सहितः स कौतुकी
वीक्ष्य वर्त्म निखिलं निरन्तरम् ।
पृच्छति स्म भगवन्नियम्यतां
वासभूमिरिति गाधिनन्दनम् ॥ २६ ॥

स्वादुशीतलसुगन्धितोयजा-
लङ्कृतान्तरसरो मनोहरे ।
निर्जने सपदि कृत्रिमे वने
सन्निवेशमकरोदसौ मुनिः ॥ २७ ॥

संभ्रमेण जनकस्तदा शता-
नन्द इन्द्र इव मन्त्रिणं दिवि ।
सन्निधाय पुरतो महामुने-
राससाद सविधं विधेरिव ॥ २८ ॥

आगतानखिलतापसानसा-
वासनेषु विनिवेश्य धर्मतः ।
भद्रपीठमधिरोप्य कौशिकं
पूजयैव सुतरामतोषयत् ॥ २९ ॥

अद्य मत्कुलमनुत्तमं मुने
मत्समोऽद्य भुवि नैव भूपतिः ।
पुण्यभूमिरियमेव भूतले
येन मद्विषयमागतो भवान् ॥ ३० ॥

काविमौ कनकगारुडप्रभौ
कार्मुकासिवरतूणधारिणौ ।
अश्विनाविव सुजातयौवनौ
तौ वनेन कथमागतौ मुने ॥ ३१ ॥

भ्रातरौ दशरथात्मजाविमा-
वाश्रमे मम निहत्य राक्षसान् ।
कार्मुकस्य महतो दिदृक्षया
विद्धि संप्रति समागताविति ॥ ३२ ॥

उक्तवन्तमिति कौशिकं शता-
नन्द इत्थमनुपृच्छति स्म तम् ।
राघवेण जननी ममाश्रमे
पाविता किमु गुरोस्तपस्विनी ॥ ३३ ॥

येन यच्च करणीयमाश्रमे
तेन तत्कृतमभूत्पितुस्तव ।
इत्थमूचिषि महामुनौ सुतो
गौतमस्य निजगाद राघवम् ॥ ३४ ॥

कौसलेय भवता समो जनो
धन्य इत्यभिमतो न कश्चन ।
त्वामनल्पगुणसम्पदालयं
येन पालयति गाधिनन्दनः ॥ ३५ ॥

क्षत्रदेहमुपमृद्य गाहतः
कौशिकस्य तपसाम्रजन्मताम् ।
कर्मवृत्तमभिधाय विस्मृतं
राघवाय विरराम गौतमिः ॥ ३६ ॥

कौशिकः स्वकथया सविस्मयै-
स्तापसैरभिवृतः स राघवः ।
मैथिलानुगत एव सत्वरं
स्वं निवेशमगमन् महामुनिः ॥ ३७ ॥

प्रातरप्रतिमतेजसं मुदाऽऽ
हूय सम्यगवनम्य कौशिकम् ।
कृत्यमद्य भगवन् विधीयता-
मित्यवादि जनकेन संसदि ॥ ३८ ॥

यन्निमित्तमनयोरिहागम-
स्तस्य कर्म झटिति प्रदृश्यताम् ।
इत्यचोदयदमुं महामुनिः
सोऽपि चापहरणाय किङ्करान् ॥३९॥

न्यासभूतमतिभारमैश्वरं
देवरातमुखराजपूजितम् ।
कार्मुकं सपदि ते सपेटकं
सन्निकर्षमनयन्महीपतेः ॥ ४० ॥

दुर्नमं धनुरिदं सुरासुरै-
र्दुस्तरः सपदि सङ्गरः कृतः ।
कौशिकस्य वचनं दुरत्ययं
किं विधेयमिति स व्यचिन्तयत् ॥४१॥

ऐशमद्भुतमिदं शरासनं
राघवेण यदि रोपितं मुने ।
तस्य केवलमयोनिजा चिरा-
ज्जानकी सहचरी भविष्यति ॥ ४२ ॥

मैथिलस्य वचनादनन्तरं
राघवः सपदि कौशिकाज्ञया ।
यत्नवानजनि तस्य लीलया
रोपणे तदनु पूरणेऽपि च ॥ ४३ ॥

पेटकं तदभिवाद्य पाणिना
तत्क्षणेन धनुराददे ततः ।
सज्जमातनुत पूरयन् पुन-
र्भग्नतामनयदाशरान्तकः ॥ ४४ ॥

पुण्डरीकनयनेन खण्डिता-
दण्डभित्त्यवधि चण्डकार्मुकात् ।
उत्थिते झटिति निष्ठुरध्वना-
वस्तचेष्टमजनिष्ट विष्टपम् ॥ ४५ ॥

अप्रतर्कितमिदं महामुने
तारितोऽस्मि भवतैव सङ्कटात् ।
राघवाय तनयामयोनिजां
लक्ष्मणाय च ददामि चोर्मिलाम् ॥४६॥

मन्त्रिणो दशरथाय शंसितुं
जानकीपरिणयं कुमारयोः ।
त्रीण्यहानि समतीत्य यानतः
सार्वभौमनगरं प्रपेदिरे ॥ ४७ ॥

यज्ञरक्षणविधौ महामुने-
स्ताटकासुतसुबाहुनिग्रहः ।
राघवेण कृत इत्यदो वचः
शुश्रुवे दशरथेन संसदि ॥ ४८ ॥

आप्तवाक्कलितवेषमासने
सन्निविष्टमभिराममात्मजम् ।
इच्छति स्म स नृपो निरीक्षितुं
प्रापुरेनमनुकूलशंसि नः ॥ ४९ ॥

ते तदा नरपतेरनुज्ञया
द्वारपेन सदसि प्रवेशिताः ।
आसनस्थमवनम्य तं जगु-
र्मैथिलस्य वचनं यथाक्रमम् ॥ ५० ॥

मन्त्रिभिः सह स मन्त्रवित्तमो
जानकीपरिणयं कुमारयोः ।
पूर्वमेव समयोजयत्ततो
बुद्धिवृत्तिमनुवर्तते विधिः ॥ ५१ ॥

प्रस्थिते दशरथे महारथे
घट्टितेषु पटहेषु निस्वनः ।
रावणागमविशङ्किचेतसां
नाकिनां दिवि चकार संभ्रमम् ॥५२॥

प्रस्थितस्य मिथिलां महीपतेः
सैनिकोत्थितरजश्छटाग्रतः ।
निर्ययौ निजसुतां निरीक्षितुं
प्रस्थितेव सहसा वसुन्धरा ॥ ५३ ॥

अन्तपालरचितोपकार्यया
तत्र तत्र वसतिष्वनेकधा ।
जङ्गमत्वमधिगृह्य सङ्गतां
राघवो निजपुरीमपश्यत ॥ ५४ ॥

मैथिलः स्वविषये समागतं
पाकशासनसखं जनाधिपः ।
पूजया बहुविधोपचारया
प्रस्थितं प्रतिजगाद पूजितम् ॥ ५५ ॥

श्वो विवाहकरणाय साम्प्रतं
यद्विधेयमनयोर्विधीयताम् ।
सम्पदो नगरमन्ततस्त्वहं
त्वद्विभूतिरवधार्यतामिति ॥ ५६ ॥

तोषितेन विनयोक्तिधारया
दातुमर्हसि यवीयसः सुते ।
रामलक्ष्मणयवीयसोरिति
प्रार्थितः स इति बाढमब्रवीत् ॥ ५७॥

गा वितीर्य धनसञ्चयैरिमा
ब्राह्मणेभ्य इति निर्दिशन् पुनः ।
प्रातरुच्चमधिरुह्य सिन्धुरं
राजमार्गमविशन्महीपतिः ॥ ५८ ॥

एक एव तनुजो महीपते-
र्बिम्बितः पुनरसौ चतुर्विधः ।
इत्यनेकविधकल्पनास्पदो
भ्रातृभिः सह रराज राघवः ॥ ५९ ॥

राजमार्गमभितो विलोकितुं
जालमार्गगतयोषितां गणः ।
अर्चयन्निव रराज राघवं
लोचनैरसितपङ्कजैरिव ॥ ६० ॥

जालमार्गगतवामलोचना-
दृष्टिनिर्मितसितेतरस्रजः ।
रामचन्द्रकरसंक्रमाद्भृशं
राजमार्गकमलामपोषयत् ॥ ६१ ॥

निर्निमेषकृति दत्तदृष्टयो
रामचन्द्रमसि मानसैः समम् ।
तत्र कृत्रिमवधूपरम्परा
निर्विशेषमभजन्त योषितः ॥ ६२ ॥

अन्यवीथिमनुयाति राघवे
बालया सरभसं कयाचन ।
अर्धसंयमितकेशहस्तया
दुद्रुवे विगतसाध्वसं पथि ॥ ६३ ॥

मुक्तचोलमतिपीनमङ्गना
संभ्रमेण गलितोत्तरीयकम् ।
वोढुमक्षमतया कुचद्वयं
मन्दमन्दमनुधावति स्म तम् ॥ ६४ ॥

उच्छ्रितध्वजमुदग्रगोपुरं
मैथिलस्य भवनं महीपतिः ।
सन्निधाय तनयानलङ्कृता-
नाससाद महितैरभिष्टुतः ॥ ६५ ॥

मैथिलः स्वसमयानुवर्तिनं
द्वारि रुद्धमिव कोसलेश्वरम् ।
सन्निपत्य भवतो निवेशने
को विचार इति गेहमानयत् ॥ ६६॥

ये वसिष्ठकुशिकात्मजादयो
ये च गौतममुखा द्विजातयः ।
रत्नवेदिजुषिते वरे समं
मङ्गलानि वचनान्युदैरयन् ॥ ६७ ॥

कीर्तिते वरकुले पुरोधसा
तस्य तस्य च तथा वधूकुले ।
राघवाय जनकः सुतामदा-
दच्युताय कमलामिवार्णवः ॥ ६८ ॥

राघवे कलितदारसंग्रहे
भ्रातरस्तु भरतादयस्त्रयः ।
दारकर्म निरवर्तयन् क्रमा-
दाहुतीयुतहुताशना इव ॥ ६९ ॥

कम्बलैः कनकतन्तुनिर्मितै-
रम्बरैरमितभूषणैर्धनैः ।
पूजिता बुधजना यथोचितं
जानकीपरिणये सभासदः ॥ ७० ॥

तत्र सूपकृतभूरिभोजनं
भक्ष्यपेयबहुलं फलादिकम् ।
शर्करामधुसमग्रपायसं
भुञ्जते स्म जनता मनीषितम् ॥७१॥

कामिनो युवतयश्च सर्वत-
स्तत्र किंशुकरसैः ससम्भ्रमम् ।
सन्निपात्य सिषिचुः परस्परं
चञ्चला इव घना इवाम्बरे ॥ ७२ ॥

तत्र काचिदतिसूक्ष्ममम्बरं
कुङ्कुमोदकविषक्तमङ्गके ।
बिभ्रती विवसनेव लज्जिता
चञ्चलेव सहसा तिरोदधे ॥ ७३ ॥

सिक्तचोलमकुशं निशाजलैः
स्वस्तिकेन पिहितं कुचद्वयम् ।
योषितः कनककुम्भविभ्रमा-
दाचकर्ष जनसन्निधौ युवा ॥ ७४ ॥

राघवं समनुगृह्य कौशिको
मैथिलं च सहसा तपोनिधिः ।
उत्तरं निरगमन्महीधरं
प्रस्थितो रविरिवोत्तरायणम् ॥ ७५ ॥

मानयन्नरपतिर्यथोचितं
जानकीपरिणये महीभृतः ।
प्रस्थितं दशरथं पुरं निजा-
मर्हणैरनुययौ सहानुजः ॥ ७६ ॥

अमितबलसमेतैरात्मजैरात्तदारै-
र्जनकमवनिपालः सानुजं सन्निवर्त्य ।
अधिगतमनुजश्रीरप्रमत्तः स्वसेना-
मविरलमनुकर्षन्नन्वयोध्यामधावीत् ॥ ७७ ॥

इति राघवचरिते तृतीयः सर्गः ॥

श्रीकृष्णचरितम् ॥

(अगस्त्यकृतिः)

(R. Ranganatha Tatacharya)

पुरतः स्थितमसुरारिपुम् रे रे ! तिष्ठ तिष्ठेति कथयन् उदस्तहस्तसम्पुटानुकारिणा फणामण्डलेनास्फालितेनायामिना भोगपाशेन दृढमन्दानितवपुषमुद्दामदंष्ट्राविटङ्कसङ्कटाघाटसृक्कपुटैरुद्भ्रान्तविषपृषद्भिर्मुखैर्ददंश दशनायुधः । तस्य च विसर्पता विषरसेन विच्छायकायकान्तिः किञ्चिदिव विवशतां जगाम गरुडध्वजः । आभीरदारकाश्च स्वसुहृदमितस्ततस्तमन्वेषयन्तः सरसि कालियव्यालेन शशिनमिव राहुणाभिभूतमालोक्य मुक्तकण्ठमाक्रन्दन्तः सत्वरमागत्य घोषभर्तुरावेदयामासुः ।

आकर्ण्य सोऽप्यतर्कितोपनतमाभीलमशनिनेव शिरसि ताडितो हा ! हतोऽस्मीति प्रलपन्निखिलेनापि व्रजनिवासिजनेनानुवृतः पुरतो धावद्भिरर्भकैरुपदिश्यमानमार्गः, परित्यक्तनिजनिजभवनव्यापाराभिस्त्वरितपदमापतन्तीभिर्गतिवशाविक्षिप्तशङ्खवलयाभिर्लावण्यजलधिवीचीरिव भुजलता धारयन्तीभिः पृथुनितम्बलम्बमानशिथिलबन्धकेशपक्षाभिः केलिगिरिमयूरीभिरिव मन्मथस्य ललितस्तनकलशपर्यस्तानि क्षितिरजोधूसराण्यंशुकाञ्चलानि स्रोतांसीव सरिद्भिराकर्षन्तीभिरञ्जनकर्दमनितमलिनिमानिरवच्छिन्नपातैरश्रुभिर्यमुनापयोभिरिव सिञ्चन्तीभिरन्तिकमागतरुमूलानि, सहस्रशो गोपिकाभिरनुगम्यमानया पदे परिस्खलन्त्या रोहिणीधार्यमाणया 'हा वत्स ! नन्दन ! वनोत्सङ्गभागोपिकोत्सङ्गलालितभागोपकुलालालितभागोपकुलालङ्कारभूत ! परिहृतपूतनादिकृच्छ्रस्य ते किमिदमापतितमद्य मया क्षुद्रपुण्यया श्रुत्वाऽपि पुरतः क्षुतं भवनाद्वनाय निर्गच्छन् भवान् न वारितोऽभूत् । अयि भगिनि ! रोहिणि ! तव दुःस्वप्नेन फलितमविलम्बितम् । अदक्षिणेक्षण ! प्रतिक्षणममन्दस्पन्दमासि धन्यम् । भवति ! बृन्दावनदेवते ! किमेतदुचितं भवत्या हतशैशवचापलेन सरितमवतरन्तमर्भकमुपेक्षितुम् । मातः ! कलिन्दनन्दिनि ! कलशोदधिवल्लभे ! दधिकलशशतोपहारेण तोषयिष्यामि भवतीम् । द्विजिह्वविषवह्निविह्वलं बालमाश्वासय जलतरङ्गमरुद्भि'रिति विविधं विलपन्त्या यशोदयाऽनुगम्यमानः तदैव सरित्तीरमाजगाम ।

ह्रदमध्ये च करालकालियव्यालचेष्टितं बालमासन्नविषवह्निनेलितस्तंबतरुणतमालोपमानं तमालोक्य निर्भरोदीर्णमूर्छानिर्मीलितेक्षणस्तरुरिव तटभुवि लतया तत्क्षणं दयितया सह न्यपतत् । तत्र च तौ दम्पती ससम्भ्रमोपसृतेन बन्धुजनेन शिशिरजलकणोक्षणैरंशुकाञ्चलव्यजनपवनैश्च मुहुराश्वासितावुत्थाय सकललोकलोचनोत्सवेन वत्सेन विनाऽमुना किं फलमुपलभ्यते दग्धदेहधारणेन तदावयोरपि प्राणानिलेन पारणं करोतु धन्यः पवनाशन इति ह्रदावगाहाय कृतोद्यमौ निवार्य

निजानुजाभिमुखो भूत्वा कामपालः साकूतमिदमवादीत् ।

"नाथ ! पुण्डरीकनयन ! सकलजनहृदयङ्गम! किमधुनाऽपि प्राकृत इव बालभावेन भुवनाविहितादरं भुजगपतिभोगशायिनमात्मानं नावबुध्यसे । तदुत्तिष्ठ संप्रत्येवमवस्थिते भवति कम्पते बलवदखिलोऽप्ययं लोक" इति । तच्छ्रुत्वा मधुरिपुरुन्मीलितलोचनः सपदि विमोचितभोगबन्धः कराभ्यामवनमय्य नृत्ताचरणकौतुकी मध्यमं शिरः फणिपतेरध्यारुरोह । तदनु दर्शनायातवैमानिकसङ्कुले नभसि विस्मयास्तिमितचक्षुषि पश्यति बल्लवजने तटकाननपवनताडितेषु नदत्सु यमुनातरङ्गवाद्येषु मणिकिरणकिसलयोपहारभाजि नागफणारङ्गभूमौ ननर्त नारायणः ।

नृत्यतश्च तस्य चरणनिकुट्टनरभसादमर्ष इव शकलीभवति फणामणिगणे रुधिर इव मुखेभ्यो निरर्गलं गलति गरले मान इव ग्लानिमानमुपयाति महति भोगे सृक्कपर्यस्तयमलजिह्वालतागहनो विह्वलतामयासीदाशीविषः । अत्रान्तरे च निशम्य निजपतिविनिपातमतिरभसगतिपरिश्लथनिर्मोकनिर्मलांशुकशून्यीकृतांसदेशाश्चूडारत्नमरीचिनिचयविरचितायत्तरक्तकान्तिचयावकुण्ठनविलासा निर्दयकरतलताडितकुचतटत्रुटितहारमुक्तामणिद्विगुणितगलदश्रुबिन्दुसन्ततयः भूषणशिञ्जितविहितक्रन्दनानुकृतनिनादाः समागमन्नागयोषितः ।

आगत्य पुरस्तादसकृदविरलगन्धिनि विसमरविषबिन्दुचन्द्रकच्छुरिते पयसि तरङ्गमिव प्लवमानं चिरकालसलिलदूषणरुषेव कल्लोलैरुल्ललद्भिरभिहन्यमानमुत्तानविवृतधूसरोदरमासन्नवर्तिभिरावर्तैः कुण्डलीक्रियमाणवालमीषदवनम्रतया पराजयव्रीलितमिव प्रविविक्षुमिव बलिभवनमुपरतप्रायं प्राणनाथमुपसृत्य हा ! नाथेति क्रन्दन्त्यः कदाचिदासक्तफेनशकले वपुषि परामृशन्त्यः कदाचिदुन्नमय्य मुखानि चुम्बन्त्यः कदाचिच्चक्षुषि चक्षुर्निदधानाः कदाचित् किञ्चिदिव स्फुरति हृदये स्पृशन्त्यः प्रसरद्भिरश्रुपूरैरुत्कूलयन्त्य इव कालिन्दीमतिचिरं रुरुदुः । सर्वाश्च ता मधुरिपोर्यमुनातरङ्गपवनापनीयमानाननश्रमस्य पुरतो निधाय भर्तारं 'स भगवन् ! सकलजगदवनजागरूक! जगतीभारावतरणविहितजन्मे ! जनार्दन ! जात्या क्रूरतया दर्पान्धतया च यदमुना यमुनाजलविहारिणि त्वय्याचरितं तदखिलमपि क्षमया विस्मरतु देवः । किञ्चित्कद्रुतनयगरुडगरुदञ्चलचलनमात्रादपि त्रस्यत्सु बलिमधुकैटभेषु को नाम काकोदरोऽयम् देवेन महता प्रयत्नेन चरणाभ्यामेवमाक्रान्तस्तदिदानीमपद्मोत्सेकस्यास्य जीवितप्रदानादविरहितमङ्गलाभरणास्तनोतु नः स्वामी'त्यभिधाय पादयोरपतन् । देवोऽपि दयमानमना देवकीसूनुरमृतरसवर्षिणा विलोकनेनैव भुजगपतिमजीवयत् । सोऽपि प्रत्यागतासुरुत्थाय सविनयघटिताञ्जलिर्व्यजिज्ञपत् । स्वामिन् ! कारणमानुष ! विष्टपत्रितयसृष्टिवेलायामेव भवता गन्धो वसुन्धरायाः, जाड्यं जलस्य, दाहो दहनस्य, तीक्ष्णता तिग्मरश्मेः, क्रौर्यमाशीविषाणामुत्पादितम् । मयाऽपि मूढमनसा देव एव यत्किञ्चनकारिता दर्शिता । तदधुना प्रसन्नहृदयो भूत्वा मन्त्रान्तरमनन्तमिव मामपि

सन्ततमाज्ञाकरं करोतु देव इति । सोऽब्रवीत् । भद्र काद्रवेय ! भगवतो भास्वतः सुता भगिनीयमन्तकस्य भवदीयविषानुषङ्गेण मुह्यति महिषी चोदन्वतः । तदस्याः सरभसमुत्थाय मच्चरणतलांचितशिरा गरुत्मतोऽपि न त्रस्यन् बन्धुवर्गेण सह सिन्धुमेव पश्चिमं प्रयाहीति ॥ फणिपतिरपि यदाज्ञापयसीति कृतप्रणामस्तथैवाकरोत् । हरिरपि यमुनाह्रदगर्भान्निर्गतः सत्वरमहमहमिकया प्रत्युद्गतैर्विस्मयानन्दविष्फारितलोचनैर्बन्धुभिर्नन्दप्रभृतिभिरालिङ्गितः कैश्चिच्छिरसि चुम्बितः कपोलभुवि कैश्चिदभिनन्द्यमानमहिमा कैश्चित् रोहिणीयशोदाभ्यामपि दूरप्रसारितकराभ्यां गाढमुपगूढः पदेपदे दुष्टाशीविषदष्टेष्वङ्गेषु सुहृद्भिरामृश्यमानो दर्शनोत्कण्ठिताशेषविट्व्रजं व्रजमयासीत् ।

अपरेद्युर्यथापुरं गोकुलानि पालयन्तौ बालकृष्णौ निहन्तुकामः प्रलम्बः परिगृहीतगोपालदारकाकृतिराजगाम । कृष्णस्तु तं जिघांसुमित्यमङ्गीचकार । गतायां च कालकलायां विजिहीर्षया हृषीकेशः सकलमपि गोपवर्गं द्विधा विभज्य प्रलम्बसुहृदमात्मानमेकत्र प्रधानमकरोत् । अपरत्र श्रीदामसहायमग्रजन्मानम् । उभयेऽपि द्वन्द्वीभूय परस्परमाभीरकुमारा जयपराजययोर्वाह्यवाहकलक्षणं कन्दुकक्रीडामारेभिरे ।

आरब्धायां च तस्यां सर्वेऽपि कृष्णपक्षवर्तिनः प्रमुख एव पराजयं भेजुः । इतरे तु युगपदारचितसिंहनादमुखरगोवर्धनशिखरिगह्वरमुखास्तैस्तैर्वचोभिरधिक्षिपतो निजनिजप्रतिद्वन्द्विनः करतलावलम्बितजानुभागानास्फाल्य पराङ्मुखा रुरुहुः । प्रलम्बबाहुश्च रोहिणीतनयः प्रलम्बमारुरोह । श्रीदामा च दामोदरम् । सर्वेऽपि ते प्रतिद्वन्द्विभिरुह्यमाना भाण्डीरनामधेयमवधिभूतं न्यग्रोधमासेदुः । प्रलम्बस्तु तमपि वनस्पतिमतिक्रम्य मुहुरुल्ललन् मुहुर्विहितहेषितः प्रतिकलमलमिति वारयन्तमपि बलभद्रं प्रबलतया सलीलमुद्वहन्नतिदूरं जगाम । गच्छंश्च परिगृह्य निजाकृतिमुत्पातनीरदनिकायमलिनच्छायकायकान्तिरतिविपुलकपोलडोलायितकपालकुण्डलेन श्मशानदहनज्वालाकलापकपिलश्मश्रुणालम्बाधरधारिणा विशङ्कटारालदंष्ट्राकरालेन घोरघोणेन रथचक्रवृत्तचक्षुषा बभ्रुरोमभ्रुणा सिरालालिकेन बर्बरस्थूलकेशेन शिरसा नभश्चरभयं जनयन्नन्तरिक्षमुदपतत् ।

उत्पतन्तं च तं रोहिणीसूनुर्गिरिमिव शतकोटिना शतमन्युरुद्गूढमन्युरतिनिष्ठुरया मुष्ट्या दृढसन्ताडितशिरसमपगतासुमसुरं वसुधायामपातयत् । आपातयंश्चास्य शिरसि परिमिलन्मिलदलिकुलहलहलितमुखरममरकुसुमवर्षं सहर्षं सहमहर्षिभिस्सर्वे सुपर्वाणः । एकदा तु बलानुजस्सुबलश्रीदामप्रभृतिभिः फलाभिलाषिभिः सुहृद्भिरभ्यर्थितो बृन्दावनैकदेशे दूर एव दर्शनीयमन्तःस्थितस्यासन्नमृत्योर्धेनुकासुरस्य रुधिरपानदोहलेन वेतालजालमिव संमिलितं कालायसालानपटलमिव विपिनमदावलानामिलाभारभुग्नभुजगपतिनिश्वासधूमषण्डमिव पातालबिलनिर्गतमुत्तालपवनतरलितदलकलमुखरमितस्ततः पतितैररुणमेचकच्छविभिरमरारिपुचार्वितोज्झितनृशिरःसंघाटशङ्काकारैर्मिथः कलहकुपितकापिकुलप्रह-

रणीकृतैर्वनदेवताकेलिकन्दुकैः फलैरुपेतमूलं विवेश तालीवनम् । तत्र च मुसली सलीलमूरुघट्टनेन कांश्चित्, तलताडनेन कांश्चित्, चरणचालनेन कांश्चित, अरत्निनिघातेन कांश्चित्, मुष्टिघातेन कांश्चित्, तालानपातयत् ।

तेषां च पततां निर्घातघोरमाकर्ण्य निर्घोषमुत्कर्णः प्रसारितग्रीवः प्रकम्पिताशेषवनचरकुलेन गलगुहाकुहरनिरर्गलवाहिना क्रमोपजायमानह्रासेन द्राघीयसा निर्ह्रादेन निबिडमचलरन्ध्राणि रुन्धानो विकटसटापटलमधूनो* ... । किमस्माकममुना कर्षकजनानामभिवर्षणेन नः पुरस्ताद्गोवर्धन इति यथार्थनामा शैलः परं दैवतम् । तथा हि । यस्य चोपकण्ठभाजि बृन्दावने कन्दमूलफलादिभिरुपयुक्तनिर्झरजलैस्तटतरुतलवर्तिभिः शाद्वलसञ्चारिगोधनैः सुचिरमुषितमस्माभिस्तदिदानीमेभिरध्वरोपकरणैरयमेवाराध्यतामिति । अथ ते सर्वेऽपि तथेति तस्य वचनमभिनन्द्य नातिदूर एव बलिमथनप्रवृद्धं हरिमिव गिरिरूपेण परिणतं प्रावृटपयोदबृन्दमिव शरदभिभूतिभयादेकत्रावस्थितामभिनवतमालनीलयामुनयेव वनरेखया गाढापगूढमूलमुत्तुङ्गवरणशोभिभिरुन्मदगन्धगजसङ्कुलैः सगर्वगन्धर्वचारुभिर्हारिणलोचनालोकलोभनीयोद्देशैर्महद्भिः कटकैरधिष्ठिताभोगमभ्यन्तरप्रसृतमणिदीपिकाप्रकाशपेशलैरन्तःप्रवृत्तमृगनाभिपरिमलामोदिभिरामोदमानभोगिकन्याविहारिभिर्गुहागृहैःपरिष्कृतमतिकालव्यालसंबन्धैरभ्रगङ्गानुषङ्गिभिरामस्तुहिनदीधितिभिः पशुपतिमिव सहस्रसंख्यैः शिरोभिरुद्भासमानं पुरहरनमित इति कनकगिरिं दशवदनभुजबलोन्मीलित इतिकैलासमगस्त्यचरणाक्रान्त इति विन्ध्यमसुरमथनकरपरिभ्रमित इति मन्दरमप्युपहसन्तमिव सनिर्झरध्वनिभिः कन्दरमुखैरतिचित्रपत्रवल्लीपरिष्कृतं स्तनमण्डलमिव भुवः पर्याप्तरत्नजालं विहारहर्म्यमिव भुवनलक्ष्म्याः पातालपङ्कदृढमूलं नालमिव गगननलिनस्य गोवर्धनं शैलमासेदुः ।

ततश्च तमतिप्रीतचेतसः सहस्रकलशावर्जितैः पयोभिरभिषिक्तमभ्यर्थ्य शिरसि कुसुमपटलेन कटकोपलपटलराशीकृतैश्च धृतनिर्झरिभिरन्यैरिव शिखरैरभिन्नैरन्नकूटैराराधयामासुः । विधिवदभिमन्त्रितेन हविषा हुतहुतभुजां द्विजातीनामाशिषः प्रतीच्छन्तो यमुनासलिलस्नापितानि हरिद्रानुलेपभाञ्जि शृङ्गशिखराबद्धविविधशरत्कुसुमदामानि गोकुलानि पुरतः प्रस्थापयन्तं शकटाधिरोपिताभिर्गायन्तीभिः कृष्णबालचरितानि गोपिकाभिरनुगम्यमानं मङ्गलवादित्रशृङ्गकाहलध्वनिमुखरीकृतदरीमुखं गृहनक्षत्रमण्डला इव सुमेरुमचलं प्रदक्षिणीचक्रुः । कृष्णस्तु रूपमपरं परिगृह्य निर्गतो गुहाया गोवर्धनोऽहमिति विस्मयस्तिमितचक्षुषा मौलिनिवेशिताञ्जलिना स्तुवता घोषजनेन वीक्ष्यमाणः क्षणेन सकलबलिं बुभुजे । व्रजौकसोऽपि प्रहृष्टचेतसो देवकीसुतपुरस्सरा निजनिजमासनमध्यासिषत । तावच्च निजबलिविहतिमसृष्यमाणेन किल बलभिदा सन्दिष्टाश्चिरकालकारागारनिवासवासनयेव मालिन्य-

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* One leaf is missing in the original.

मुद्वहन्तो चण्डानिलरभसपातिताः कालागरुधूपराशय इव दिक्पालनगरनिर्याताः श्रूयमाणमृदङ्गमधुरध्वनयो नृत्तमण्डपा इव विद्युतामपरिमितकरकाकुलितगर्भाः पानीयनिलया इव चातकानामातपशमनहेतवो धारागृहा इव धराया नवपङ्कमलिनवपुषो नववराहा इव गगनपल्वलस्य सकलोदधिसलिलसंभृता मणिकलशा इव महीभृदभिषेकस्य प्रकटितकपोतपालिच्छवयः प्रासादा इव नभाश्रियो विच्छित्तिमदासारधारिणः सेनाकारिण इव संवर्तचक्रवर्तिनः शक्रायुधशालायमानाः ? प्रावर्तन्त संवर्तकधूमयोनयः ।

BHARATA-NATYAM

Thanks to the efforts of Srimathi Rukmani Devi and a few other cultured exponents, the art of Bharata-natyam which was in a grovelling condition has been rescued in recent times and given its due place in the temple of Arts. Our library possesses valuable manuscripts which are of importance both to the advanced exponents of the Art and to the novice. Mr. Kumar Jayakar of Bombay who is but a young man just out of his teens and who has distinguished himself in Kathakali and Manipuri dances in Northern India has been in Tanjore for some time past, imbued with a desire to learn Bharata-natyam and his efforts to put into practice decadent poses and symbols which are part of the system as propounded by Bharata Muni deserve praise. He has studied the science carefully during the short time at his disposal and his performances in Tanjore are informed by scientific accuracy and natural charm. There is no doubt that he is carrying with him to the north a valuable acquisition which will make him the envy and despair of his contemporaries in the field.

[Ed.]

REVIEWS OF BOOKS

[Slave of ideas and other Plays. By A. S. P. Ayyar, M.A. I.C.S., F.R.S.L., Bar-at-law. Published by C. Coomaraswami Naidu & Sons, 27, Chinnatambi Street, Madras.(Second Edition) Price Rs.1 – 8 – 0]

The play entitled "SLAVE OF IDEAS" contains much brainy dialogue of a shavian character. The following is an illustration of this:-

Rangaraju—I could have fought at least as well as Thimmaraju if only I had chosen his vocation...But I considered a barrister's job more congenial to my temperament than cutting people's throats.

Subhadra— Thimmaraju says that one is violent murder and the other non-violent murder.

Rangaraju — How does a lawyer commit non-violent murder ?

Subhadra— By starvation, by depriving some persons of all their means of subsistence, by ruinous litigation.

The author has been careful enough not to allow Subhadra's wit to scorch judges as well as lawyers. But the excuse is that in the particular context judges do not come in !

Rangaraju and Subhadra are husband and wife. The play depicts the spiritual evolution of Rangaraju, a Barrister who ceases to take interest in mere worldly pleasures under the influence of his Guru Anandaswami to whom he vows that he will forgive all wrongs done to him. The reaction of his frankly worldly wife who is not content with a back seat in the next world to his new life and his signal failure to keep his vow to forgive when he discovers that Subhadra being sexually starved by him has gone and sinned with Thimmaraju a dashing soldier whose character serves as a contrast to his friend Rangaraju, throughout provide the principal events of the rest of the play. The irate husband kills his wife and is condemned to death by a court of law. At the end his Guru appears and reminds him of his vow to forgive wrongs.

"Sita's Choice" is the not unfamiliar story of a spendthrift, immoral husband who drives his wife to so much despair that she has to find in the marriage of her beloved daughter Sita to an old tubercular fellow a solution for her financial troubles. But she is shocked to discover in the end that he has neither health nor money. Sita soon becomes widowed, and the struggles of this poor family for subsistence in this world are tearfully depicted. Ultimately sunshine pours in, a new man arrives on the scene and, what is strange, brings about the second marriage of Sita with a person whose place of occupation is Persia. The point about the story is the reform achieved in the second marriage of Sita by persuasion and by the logic of events.

In "Mothers Sacrifice" is depicted the sacrifice of her own son by the noble-hearted nurse Panna by name to save the infant boy of the line of Chittoor which is a thrilling incident in Rajput history.

In the last play entitled "In the Clutch of the Devil" the author points out how out of fear and revenge people stoop to do vile acts and bring ruin upon themselves.

Except "Mother's Sacrifice" which is historical, the other plays are of topical importance to us. All the four plays are achievements of which the author may well be proud.

[Kovalan and Kannaki. (The story of the 'Silappadikaram') By A.S.P. Ayyar, M.A.,I.C.S.,Bar-at-Law F. R. S. L. Published by C. Coomaraswamy Naidu & Sons, 27, Chinnatambi Street, Madras. Price Re. 1.]

To one holding the position of the author praise comes cheaply and easily but the work under review would have evoked the same measure of praise at the hands of sober criticism even under anonymity. To all lovers of Tamil the word 'Silappadikaram' is a fascinating word and the distinction which the author has achieved in this small work is to make the word equally fascinating to others as well. It is unnecessary to say that the author has in this book really gone back in spirit to the

aromatic times he depicts; for any one who has seen him and heard him will at once set this down as one of his leading qualities. What however is necessary to point out is that the work instead of being a kind of summary or conspectus of the original partakes of the character of a novel full of vivid characterisation, sparkling conversation, haunting verses and lovely descriptions. Just hear the following:-

"They proceeded along the floodbanks of the Kaveri. They noticed various kinds of irrigation, by direct flow from the canals, by bucket, by water-lift, by picottah and by palm-leaf basket. They saw an endless series of paddy fields and plantain and sugar-cane gardens, irrigated with the never failing waters of the Kaveri harnessed by the dam with the sluices constructed by Karikala. They found large numbers of waterfowl, cranes, swans, herons, crows, crabs, fishes, water-snakes, quails and parrots. Wallowing in the miry and unploghed fields did the buffalœs come out with their unwashed hair and red eyes and rub their itching backs against the ricks of grain heaped up in the fields. They found brawny-armed labourers and peasants engaged in cultivation operations. Young women were plucking the weeds in some fields and were now and then throwing pieces of mud on each other, uttering ribalo words in jest. The farm hands were ploughing the fields deep and singing songs as they went on ploughing. In places some were threshing the paddy reciting country ballads."

Mr. Ayyar's book is replete with bits of this kind and who can dispute his confident claim in the foreword "I trust that this book will make Tamils take a genuine pride in their own past and show it in the only legitimate way possible namely by enriching their mother-tongue with modern Silappadikarams and Manimekhalais." ? But the Tamil like every section in this country has a tendency to pat himself on the back whenever his past is praised and leave it at that. It is no use merely praising Mr. A. S. P. Ayyar. You must study his work and know yourself that your past is not a precious bucket of ashes.

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Bibliography of the Published Writings of P.K. Gode, M.A. Curator, Bhandarkar Oriental Research Institute, Poona.

A list of about two hundred articles contributed by the author to various research journals is given in this booklet. The chronology of Sanskrit writers and their works is a favourite subject of Mr. Gode. His publication of valuable researches in Sanskrit Literature covers all branches of knowledge and will be a guide to Sanskrit scholars for further research. The author deserves congratulations on this useful publication.

Nānarinda Mattil (in Tamil) By T.R. Rajagopalan. Printed at Sri Raja Rajaeswari Press, Tanjore.

Mr. Rajagopalan has brought out a small brochure in which he has given a critical appreciation of some of the prominent musicians of South India. The peculiar characteristics of each musician and the keynote of his success are graphically described by the young author of the above sketch. In the course of his writing, the author displays his keen taste for and knowledge of the art and technique of music. His style is simple and to the point and the author knows to drive home a point by appropriate similes and metaphors of a haunting character. We hope that the author will pursue his efforts in this direction and produce a monumental work on our music and musicians.

SOME OPINIONS ON THE JOURNAL

1. The Librarian, India Office Library, London, writes:-

In thanking you for your kindness in sending me the first number of the new Journal of the Tanjore Sarasvathi Mahal Library received to day, I take the opportunity of congratulating you on the appearance of your interesting periodical. The series of descriptive catalogues of which the Tanjore Library has already published so many volumes is making the contents of your Library widely known, and I have read with interest the history given in your Editorial of the steps by which the collection has been saved from dispersal and established as a public library. The new periodical should serve as a useful medium for discussions supplement to the descriptive catalogues.

2. A.S.P. Ayyar Esq., M.A. I.C.S., F.R.S.L., Bar-at law, District and Sessions Judge, East Tanjore writes:-

............The contents are varied and interesting.

3. Sahityavidyadhara Sahityavachaspati Dr. M. Krishnamachariar M. A., M. L., Ph. D., M.R.A.S. District and Sessions Judge (Retd.) writes:—

................It is very nice idea and reflects credit on the Administrative Committee which has chosen you as the Honorary Secretary .... There is much that is valuable in your library that has to be studied by a good scholar and expounded through a regular organ as the one you have thought of. I hope it will meet with the patronage it deserves.

4. J. B. Chaudhuri Esq., Ph. D., Professor of Sanskrit, City College, Calcutta writes:—

...........I am sure this Journal will help the Sanskritic world much and I shall indeed be glad to send you my article for publication at my earliest convenience.

5. The "Mail", Madras, dated 22nd October, 1939.

The first number of the Journal of the Saraswathi Mahal Library, Tanjore has been published. Edited by Mr. S. Gopalan, Secretary, the journal is published with the permission of the administrative Committee of the Library and is to be issued thrice a year. It is devoted mainly to the study of the important books and Mss. in the Saraswathi Mahal Library housed in the ancient palace at Tanjore and the work promises to be of much value in the interpretation of South Indian Culture and the reconstruction of South Indian History as the library contains many important treatises and records collected since the end of the 16th century. The current number contains commentaries on a few Mss. in Sanskrit and Marathi besides an article by Prof. P.P.S. Sastry on the origin and development of the Saraswathi Mahal Library.

6. The "Parasakthi" Bangalore Vol. VI No. 10.

.........We accord a hearty welcome to this periodical as it is devoted to literature, art philosophy, religion, history and allied subjects. The journal brings to light facts not sufficiently known till now to the public. Many valuable ancient manuscripts of the Tanjore library will be published in this journal in due course. The endeavours of the Committee are highly appreciated.

7. Prof. V. Bhattacharya, Ashutosh Professor of Sanskrit and Head of the Department of Sanskrit, Calcutta University.

.........It is a very welcome publication and you deserve to be congratulated. I encourage you heartily in your laudable venture and close with the hope that this new-comer in the field of learned periodicals relating to the Divine Language will live to a grand old age.